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ISSN 0041-7904

LIBRARY OF CONGRESS INFORMATION BULLETIN

DUPLICATE

EASTERN MICHIGAN UNIVERSITY LIBRARY
JAN 6 1986
EDUCATION & PSYCHOLOGY

Vol. 44, No. 45 November 11, 1985

COINS III, New Online System, Tracks Copyright Fee Services

The hums and beeps of a massive online system have replaced the rustling of paper and pens in the Copyright Office this fall, as the recording of all Copyright Office fee services requests has been fully automated. At 6:30 a.m. on September 12, Mary Jones of the Copyright Office Data Entry Unit applied a bar code label to an application for copyright registration and "wanded" it into the online system. By doing so, she put the first entry into the Copyright Office In-Process System (COINS III), the third and final stage of COINS. Mary Jones had won a drawing to determine who would create the first COINS entry.

This new major automated system of the Library of Congress will track all fee services for the Copyright Office. Annually the office receives more than a half million copyright registration applications, thousands of requests for research into copyright documentation, and orders for many hundreds of other services for which varying fees are charged. These fee services include the recording of documents and the production of additional certificates.

The online COINS database will indicate receipt, correspondence, and final exit of each claim and service, providing an internal recording system which will help staff members find out where requests for service are. The online system will also serve as a management tool so that bulges in the workload can be anticipated and better handled.

In February 1984 the Automated Systems Office (ASO) completed the installation of the first phase of COINS III, which allows the Copyright Office to track online all of the records for those remitters who maintain deposit accounts in the office. Following the

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COINS *(Continued from page 333)*
installation of that phase of COINS, ASO, in consultation with the COINS Task Group of the Copyright Office, created new software and installed a new Data General computer to handle the 67 terminals in use in the office.

"COINS III is the product of the cooperative efforts of many persons in ASO and the Copyright Office," said Mike Burke, copyright systems analyst, who along with Mike Pew, associate register of copyrights for automation, has been working on the development of this system.

Among the groups involved in bringing about the new system have been the Copyright Office COINS Task Groups, the staff members of the office of the register for automation, the Copyright Application Section in ASO, the Systems Assurance Office in ASO, the Computer Service Center, and what Mr. Burke termed, "most importantly, the cooperative, patient and enthusiastic staff of the Copyright Data Preparation and Recording Unit."

Garrison Keillor to Read From His Writings

Garrison Keillor, creator and host of American Public Radio's "A Prairie Home Companion," will read from his work in the Library's Coolidge Auditorium on Monday, November 25. The reading, which is sponsored by the Gertrude Clarke Whittall Poetry and Literature Fund, will begin at 8 p.m. Tickets may be obtained by calling the Poetry Office, (202) 287-5394, no earlier than November 4.

The author of *Lake Wobegon Days,* which has recently topped the best seller lists for fiction, was born in 1942 in Anoka, Minn. Except for a brief interval in 1966 when he looked for a writing job in the East, Mr. Keillor has been a Minnesota radio announcer since his college work at the University of Minnesota's radio station. He began working as an announcer and producer for Minnesota Public Radio in St. Paul, where he has broadcast his Peabody Award-winning weekly show, "A Prairie Home Companion," since 1974. The program, which is broadcast live before a studio audience, is carried by 200 National Public Radio stations accross the country. His first collection of stories, *Happy to Be Here: Stories and Comic Pieces,* was published in 1982; his second, *Lake Wobegon Days,* appeared in August 1985.

The *Library of Congress Information Bulletin* is issued weekly by the Information Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies, and allied organizations in the United States.

Comparable institutions and organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Exchange and Gift Division. All other correspondence should be addressed to the LC *Information Bulletin,* Information Office, Library of Congress, Washington, DC 20540.

Bruce Tapper, Editor

Library Publishes *George Orwell & "Nineteen Eighty-Four"*

The year 1984 has been made resonant with sinister implication by George Orwell's powerful depiction of an imaginary totalitarian government that controls its cowed populace solely for the sake of exercising power.

The story of Winston Smith's attempts to salvage a few ordinary human pleasures from a life dominated in all its aspects by the intrusive and relentless agents of that government has gripped readers since its publication in 1949 and been the subject of debate and controversy. Is *Nineteen Eighty-Four* a novel or a political tract? Is it a prediction of the future or a satire on events and ominous trends of Orwell's own day? Who was Eric Blair and why did he take the pen name George Orwell? It was inevitable that these questions be raised again during the year of the book's title, as they were at a two-day conference at the Library of Congress, sponsored by the Gertrude Clarke Whittall Poetry and Literature Fund.

An international roster of Orwell specialists gathered at the Library on April 30 and May 1, 1984, to read papers and discuss the ideas raised by the conference participants and by members of the audience. Anthony Hecht, the then Consultant in Poetry at the Library, served as moderator for the program. These papers and the comments and discussion that followed are presented in the 150-page publication, *George Orwell & "Nineteen Eighty-Four,"* along with a selected and annotated bibliography that lists most of the important publications on the man and his book through 1984. Interesting in themselves, the papers become even more interesting in juxtaposition with one another and accompanied by the questions and answers that follow them. The publication was edited by John C. Broderick, assistant librarian for research services, Library of Congress. The publication includes the

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A Report on the Optical Disk Pilot Program
The Nonprint Project

The Experiment

The nonprint project within the Library of Congress Optical Disk Pilot Program is an experiment in this sense: if the disks help the Library perform its work better, more use of them will be made in the future. If not, little further use of them will be made. Since the disks will be of greater use for some materials and purposes than others, the project will identify the areas of greatest utility. This report will mention several facets of the experiment, but will emphasize our plans for testing the disks' contribution to research access.

Two types of disks have been created as part of the nonprint experiment: analog-signal laser videodisks for visual materials and digital audio disks for sound recordings. Laser videodisks are recorded with the NTSC (National Television Systems Committee) signal used for U.S. broadcast television. This signal offers a good quality image on a standard television screen. The compact audio disks use a digital recording system that is capable of near-perfect representation of the wave forms of sound. Digitization will permit infinite recreation of this waveform without loss or distortion.

Although it is natural and correct to perceive the experiment as an exercise in science and technology, the work extends into the realms of cataloging and intellectual property. A later section of this report discusses the interesting use of a computerized catalog to accompany disks containing still images. The matter of intellectual property has involved identifying copyright issues arising out of the storage of copyrighted materials on optical disks and their use by library patrons. The program is reproducing entire works on disk, and then publicly performs or displays them; these are rights generally accorded copyright owners.

The nonprint disks contain a large number of photographs, drawings, music, and films which are protected by copyright. The program has wrestled—and continues to wrestle—with the question of what we may reproduce, publicly perform, or display, and with the difficulties occasioned by a permission-seeking process. For older collections, the problem of identifying thousands of individual owners is massive, to say nothing of the labor of soliciting permission. In one case, we worked with the leaders of a large group of owners. As we were preparing the disks containing motion pictures and motion picture stills, the Motion Picture Association of America assisted us by arranging meetings with representatives of the major film production companies. The Optical Disk Pilot Program has received general guidance and assistance from publishers and librarians who are members of its special advisory committee.

The Disks and the Collections

The nonprint project comprises eight disks containing materials from two Library divisions. Disks one through six are laser videodisks, while disks seven and eight are digital audio disks. The list below describes the content of each disk and identifies its source, as well as noting the disk's technical features.

Laser videodisks may be manufactured in two formats: constant angular velocity (CAV) and constant linear velocity (CLV, often termed "extended play" by the entertainment industry). CAV disks are far more versatile; each frame on the disk has an individual number and may be searched or displayed at random. One may also display individual frames in slow motion. It is this capability that makes them ideal for reference use in conjunction with still image collections. Each side of a CAV disk has a motion picture or video program capacity of thirty minutes, which translates into about 54,000 individual still frames. In contrast, CLV disks do not offer random-access search, nor can they display still frames. Their advantage is greater motion picture or video program capacity. A CLV disk can contain up to sixty minutes per side.

(1) *Images from the Prints and Photographs Division I.* About 39,000 images from ten collections. The collections include the World Transportation Commission collection of hand-colored lantern slides by William H. Jackson; the Detroit Publishing Co. glass negatives, color prints, and albums; the Farm Security Administration and Office of War Information color transparencies; the Abdul-Hamid II Collection; the Yanker Poster Collection; and a group of selected architectural drawings.

None of these images is protected by copyright in the United States. This is a single-sided, still-image disk in the CAV format. It may be played in two modes. First, there is an automated, menu-driven program for the Sony disk player; this program offers general, collections-level access to the content of the disk. Such an automated program—resident on the disk and loaded and run by the disk player—is known in the industry as a "level two program." Although not fully operational at this writing, the disk may also be played in conjunction with a separate microcomputer, known in the industry as a "level three program." A subsequent section of this paper elaborates on the level three display system.

(2) *Images from the Prints and Photographs Division II.* About 10,000 images from three collections. The collections are the Cabinet of American Illustration, the American Cartoon Drawings Collection, and the

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Architectural Drawings Collection.

Many of the images are protected by copyright; thus, what we may do with these images is limited. One copy of the disk is being displayed in the Prints and Photographs Reading Room. This is a single-sided, still-image disk in the CAV format, with a level two program for the Sony disk player. Data about this disk will be available in the division's microcomputer database, and this disk will be displayed in the level three system.

(3) *Motion Picture Stills.* From the Motion Picture, Broadcasting and Recorded Sound Division. About 90,000 motion picture publicity stills.

Many of these images are protected by copyright; special arrangements have been made to permit their reproduction and public display for the duration of the pilot program. This is a two-sided, still-image disk in the CAV format. Each side contains a table of contents arranged alphabetically by film title. The table provides the frame number addresses for groups of stills, which may then be searched by use of the player's remote control device. This mode of operation is known in the industry as a "level one program."

(4) *Color Test Disk.* From the Motion Picture, Broadcasting and Recorded Sound Division. A selection of seven films and film segments with special color preservation problems. Titles include *Women of Tomorrow, Unusual Occupations, With the Marines at Tarawa, Alaskan Grandeur, Jewel of the Baltic, A Hatful of Dreams,* and *Taxi Driver.*

All of these films except *With the Marines at Tarawa* are protected by copyright. Special arrangements have been made to permit their reproduction and public performance for the duration of the pilot program; in order to simplify the matter of identifying copyright owners and seeking permission, the soundtracks have been deleted from all titles except *With the Marines at Tarawa.* This two-sided disk is in the CLV format.

(5) *Early Films from the Paper Print Collection.* From the Motion Picture, Broadcasting and Recorded Sound Division. A selection of about 30 titles from the 3,000-item paper print collection. These films focus on President William McKinley, his assassination, and the 1901 Pan-American Exposition.

None of these films is protected by copyright, and they may be reproduced and displayed to the public. The disk is to be produced during 1985, and will be a two-sided CAV disk for non-automated, level one play.

(6) *Teleproductions.* From the Motion Picture, Broadcasting and Recorded Sound Division. Two CBS television network newscasts from the 1976 Fourth of July weekend.

The programs are protected by copyright; special arrangements permit their reproduction and display to the public. This two-sided disk is in the CLV format.

(7) and (8) *Summer Chamber Festival 1982* (Works composed by Oliver Messiaen, performed by Alexis Galperine, Loren Kitt, Carter Brey, and Hugh Wolff) and *Summer Chamber Festival 1983* (Works composed by Béla Bartók, performed by Richard Young and Junko Ohtsu, and Robert Schumann, performed by Hugh Wolff, Alexis Galperine, Junko Ohtsu, Miles Hoffman, and Carter Brey). From the Motion Picture, Broadcasting and Recorded Sound Division. Two concerts recorded in the Library's Coolidge Auditorium.

Two of the musical compositions are protected by copyright; special arrangements permit their reproduction on this disk. The disks are available for listening. The disks are compact digital audio disks ("CDs"). The disk player offers access to individual movements within the selections.

Preservation

If the disks live up to their promise, they will help preserve the Library's collections in four ways. First, the audio and teleproductions disks (6, 7, and 8) reproduce sound and image with sufficient quality to permit the Library to consider discarding the originals. Second, the still-image disks (1, 2, and 3) will substantially decrease the wear and tear on collections caused by handling. Third, the disk containing contemporary motion pictures (4) offers a kind of preservation compromise: although it does not reproduce the film perfectly, it offers the Library a very interesting preservation option at this time. And fourth, the production of the disk containing early films from the paper print collection (5) required the Library to restore and enhance the films in order to put them on disk.

The two audio disks (7 and 8) and the *Teleproductions* videodisk (6) reproduce the material they represent without significant loss of quality. This results from the near-perfect replication offered by the digital audio signal, and the fact that the teleproductions are simply transferred from one video format (¾-inch U-matic network logging copies) to another (the 1-inch video premaster and the videodisk itself). For the teleproductions, there will be a slight loss of quality incurred by the transfer ("generation loss"), but this loss would be incurred regardless of the choice of preservation medium. If the videodisks have a long life, this transfer will be the final one.

The NTSC television signal, however, cannot faithfully reproduce the fine detail of an architectural drawing or a large-format photograph. The disks with drawings and photographs (1, 2, and 3) will serve preservation by reducing the need to handle the original materials. Many of the original items are works of art and historic documents with individual qualities and

STAFF NEWS

Soon Lee Wins The Librarian's Trophy In WRA Fall Golf Tournament

The fall Library of Congress Welfare and Recreation Association Golf Tournament was held at the Glenn Dale Golf Club on September 16, with 97 Library golfers and their guests participating. The 18 holes of tournament play were followed by a catered buffet luncheon and the presentation of awards and prizes.

Karen Wood of the Serial and Government Publications Division began the ceremonies by thanking those responsible for organizing the tournament, including Kathy Gould, also of Serial; Joe Love, Personnel Security Office; John Ashley, Copyright Office; and the WRA officers present, who generously donated assorted pies for dessert. There was special recognition for Joe Love, who has been instrumental in planning the tournaments for the past several years and who plans to join the spring 1986 tournament as a retiree. Deputy Librarian William J. Welsh then presided over the presentation of the plate and cup trophies and assorted awards.

Soon Lee of the Library Support Services Office being presented with a plate by Deputy Librarian William J. Welsh, commemorating his award for low gross score (79).

The Librarian's Trophy, awarded for the men's low gross score went to Soon Lee of the Library Support Services Office, with a score of 79. Eric Reid of the Copyright Office was runner-up with a score of 82.

Only current and retired Library of Congress staff members and those persons affiliated with and working at the Library in other capacities are eligible to compete for The Librarian and The Deputy Librarian's trophies.

The Welfare and Recreation Association sponsors trophies for the two low net scores, computed by a modified Peoria handicapping system. The winner was Chris Dodge, CRS, and the runner-up was John Sullivan of the Information Office.

Mary Lindsay of the Central Services Division received the Perseverance Award for turning in the highest score of the day.

The Championship Flight winner was guest Lyle Schmidt with a score of 80. He was awarded a travel bag donated by the Library of Congress Credit Union. Second place in the Championship Flight went to Francis Washington, also a guest, who scored an 81. Gene Roberts of the Exhibits Office won the First Flight Competition over Ron Gephart, Manuscript Division, in a tie-breaker. Both had scores of 99. Another tie-breaker gave first place in the Second Flight to guest Paul Carey over Mario Conti, also a guest, both with scores of 107. First and Second Flight winners received travel golf club covers while runners-up received golf umbrellas, donated by the C&P Telephone Company.

A dozen golf balls each went to John Kozar, National Library Service for the Blind and Physically Handicapped, and Lynne Kennedy, CRS, winners in the longest drive competitions. Shag bags were awarded to guest Mike Thaxter amd retiree Connie Stevens in the closest-to-the-pin competition.

Connie Stevens and George Pugh, women's and men's retirees with the lowest gross scores, were awarded golf club covers. A dozen golf balls, compliments of the Library of Congress Federal Credit Union, went to the group of Vitt, Kozar, Robinson, and Sullivan, the foursome with the lowest net score. Don Robinson, NLS/BPH, improved his score from the spring tournament by 15 strokes and was awarded a travel cover for his efforts. Tori Hill, CRS, received a dozen practice balls, a subtle hint to the player adding the most strokes since spring.

At each tournament the Documents Expediting Section, Exchange and Gift Division, presents a trophy in recognition of dedication to promoting the success of the event. Jack Early, Central Services Division, was the recipient of the award.

A variety of other items donated by local merchants,

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she also demonstrated that the poets intended their works as inspiration for contemporaries and examples of enduring values for later ages.

John Y. Cole, executive director of the Center for the Book, was a speaker on September 13 in Princeton, N.J., at the sixth annual meeting of the White House Conference on Library and Information Services Taskforce (WHCLIST). The 150 citizens and librarians who participated in the three-day conference came from 35 states and the District of Columbia, Puerto Rico, and American Samoa. In addition to reviewing issues of national importance to libraries, delegates began planning for the next White House Conference, which is scheduled for 1989. The keynote speaker at Princeton was Gordon Ambach, New York State Commissioner of Education. At the opening banquet, former Federal Communications Commissioner Nicholas Johnson discussed "Technology, Libraries, and Learning." On the final day, Senator Larry Pressler of South Dakota was recognized for his outstanding work on behalf of libraries.

Mr. Cole also presented a lecture, "The Library of Congress and the World of Books," on October 15 at Catholic University. His talk was sponsored by the Friends of the Library of Catholic University.

Judith G. Fenly, assistant ccordinator of cooperative cataloging projects, and **John R. James,** senior automation planning specialist, spoke to the North Carolina Library Association biennial conference in Raleigh, N.C., on October 3. Mrs. Fenly reviewed the Name Authority Coop Project and the potential impact of the Linked Systems Project on it. Mr. James reviewed pertinent issues in automated authority control.

Joseph C. Hickerson, head of the Archive of Folk Culture, Library of Congress, was the guest of the Ministry of Information in the Sultanate of Oman on October 5–16. The occasion was the International Symposium on the Traditional Music of Oman, which assembled at the Muscat Intercontinental Hotel a number of specialists in ethnomusicology, folklore, and the mass media from Arab countries and from around the world. The symposium was organized by Yoessef Shawki Moustafa, Under-Secretary of the Ministry of Culture and director of the Oman Centre for Traditional Music. Mr. Hickerson, who presented a paper entitled "An Historical Overview of Folk Music Collecting and Archiving," chaired one session and participated in a round-table discussion on problems of archiving traditional music.

Patrick Sheehan, head of the Documentation and Reference Section, and **Sarah Rouse,** archival film and TV cataloger, both of the Motion Picture, Broadcasting and Recorded Sound Division, spoke at the fourth annual festival of silent films, Le Giornate del Cinema Muto, held this year in Pordenone, Italy, October 1–5. The focus of this year's festival was Italian silent film comics between 1905 and 1917, such as Polidor and Kri-Kri. Speaking with simultaneous translation into Italian, Mr. Sheehan addressed the group of film scholars, archivists, and historians on "History and Development of the Library's Collection of American and European Silent Films." Ms. Rouse's topic was "Research Techniques in Cataloging European Silent Films." Notable film scholars attending included Jean Mitry, Davide Turconi, Madeleine Malthète-Méliès, and film director Sergio Leone, whose father Roberto Roberti, a noted director of the silent era, was honored at the festival.

Donald G. Shomette, visual information specialist, Printing and Processing Section, is the author of a new book. Entitled *Pirates on the Chesapeake,* and published by Tidewater Publishers Inc., the work details the history of piracy, picarooning, and sea raiding on Chesapeake Bay from 1610 to 1807. The 344-page publication is thoroughly indexed, annotated and includes illustrations, maps, and a bibliography. *Pirates on the Chesapeake* is Mr. Shomette's fifth book.

Mr. Shomette is also the author of an article entitled "Tory Villains" published in the October 1985 issue of *Chesapeake Bay Magazine.* The article details the depredations of Tory seaborne guerillas on the waters of the Chesapeake Bay during the American Revolution.

Dorothy A. Watson, secretary to the assistant chief of the Descriptive Cataloging Division, was recently interviewed by staff members of *Washington Living* magazine. Her interview and photograph were selected for inclusion in a feature article that appears in the October 1985 issue.

Key P. Yang, Korean area specialist, Asian Division, attended a one-day conference of the "Korean Colloquium," held on September 15 in Los Angeles, under the auspices of the University of Southern California. Topics discussed were chiefly concerned with ways to enhance the conduct of research and the collection of research materials on Korea. The USC has recently instituted a Korean studies program with the establishment of its Korean Heritage Collection for the promotion of studies on the Korean diaspora in this country.

Wilhelmena B. Curry Celebrates 35 Years of Federal Service

Wilhelmena B. Curry, manuscript librarian in the Preparation Section of the Manuscript Division, celebrated 35 years of Federal service on October 1.

Mrs. Curry has been on the staff of the Library approximately 31 years, 23 of which were with the Manuscript Division. She served as an editor of Presidential Papers indexes from 1965 to 1973, and when that project was completed, was reassigned to her present position. She has been a senior manuscript librarian since 1978.

Before coming to Manuscript Division, she worked in the Library's Exchange and Gift and Descriptive Cataloging Divisions, for the Department of Defense, and for the Veterans Administration, and in 1957 she taught several months in the District of Columbia public schools. Mrs. Curry also taught at State Teachers College in Fayetteville, N.C., in 1948–49. She received a master's degree in history from Howard University in 1948.

In 1964, while working in the Presidential Papers Section, Mrs. Curry received a Meritorious Service Award for her suggestion and development of an accurate and complete name file of correspondents for use in authenticating signatures in the indexing of the Presidential papers.

Donald R. Marcus Earns 20-Year Federal Service Award

Donald R. Marcus of the Card Control Unit was presented a 20-year Federal Service Award Pin by John J. Pizzo, assistant chief, Cataloging Distribution Service (CDS). Also attending were William E. Ford, supervisor, Card Control Unit, and Ernest C. Hedges, Jr., head, Card Distribution Section.

All of Mr. Marcus' Federal service has been with the Library of Congress. He began his career in September 1965 with the Stack and Reader Division. The following year he transferred to CDS as a Card Drawer. He was promoted to the position of Senior Card Drawer within the minimum time requirement.

In May 1969, Mr. Marcus accepted a position in the Stock Unit. His keen attention to detail was soon appreciated. His ability to analyze a problem situation and to arrive at a workable solution was utilized in many instances.

In September 1980, he was selected for a position in the Card Control Unit, where he is currently employed. He has continued to demonstrate a high level of performance. He has participated in several major projects undertaken by the Card Control Unit.

Mr. Marcus is a native of Washington, D.C., and a graduate of Mackin High School. He has completed several courses of study at Strayer College in Accounting and Computer Programming. In his leisure time, he enjoys participating in sports. He managed a men's softball team for two years, accomplishing two winning seasons and a division championship.

Staff Activities

Levon Avdoyan, reference specialist for Classics and Byzantine Studies in the Main Reading Room, completed his doctorate in Ancient History at Columbia University in August of this year. His dissertation was titled "Pseudo-Yovhannes Mamikonean's History of Taron: Historical Investigation, Critical Translation, and Historical and Textual Commentaries." Research for the thesis was done on graduate fellowships to the State Manuscript Library in Erevan, Armenian Soviet Socialist Republic, the Near Eastern Institute in Leningrad, the Bibliothèque Nationale in Paris, the Gennadius Library of the American School of Classical Studies in Athens, Greece, the library of the Monastery of San Lazzaro in Venice, Italy, and at the Dumbarton Oaks Center for Byzantine Studies in Washington, D.C. He has also authored the entry on "The History of Taron" for the new, 12-volume *Dictionary of the Middle Ages,* and is now preparing a revision of his dissertation for publication in 1986 by Columbia University's *Armenian Texts and Studies* series.

Peter Bartis, folklife researcher, American Folklife Center, is quoted in the article, "Finding Folk Art with a Future," in *Business Week,* June 10, 1985. In the article, he says that authentic, reasonably priced pieces of folk art are still widely available.

Enikő M. Basa, cataloging editor in the Catalog Management and Publication Division, participated in the International Comparative Literature Association Colloquium on "Literature and Values," held at the University of Sussex, Falmer, Brighton, England, August 27–29. Held as a more concentrated follow-up to the triennial general meeting and conference of the association, the colloquium brought together comparatists from all over the world for two days of discussion. Four plenary addresses set the theme for the individual sessions. In her paper, "The National Epic as a Purposeful Retelling of History," Dr. Basa explored the theme "Beyond Interpretation" in the 17th-century epic of Miklos Zrinyi, *Obsidionis Szigetianae,* and in the 19th-century heroic poems of Janos Arany, *Buda halala* and the *Toldi* trilogy. Emphasizing the relationship of these works to the tradition of the literary epic,

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she also demonstrated that the poets intended their works as inspiration for contemporaries and examples of enduring values for later ages.

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intrinsic value. No form of reproduction—no matter how excellent—would lead to their being discarded.

The still images for these disks (1, 2, and 3) have been photographed on motion picture film, which is transferred to video when the disk is mastered. For this edition of disks, the original items could have been photographed on 16mm film, which provides resolution sufficient to create a high quality NTSC signal. Instead, a more expensive 35mm film was used. Its higher resolution means that the motion picture film itself offers a reasonable preservation copy of all of the images. This high quality film copy, of course, may be retransferred to future high definition video formats without the need to rephotograph the collections.

Videodisks may be able to retain image color more accurately than some motion picture film stocks. Not only do many film prints suffer from color shifts, but their negatives may also change color in time—lack of color stability is a severe problem for a film archive. Thus, even though the NTSC television signal is incapable of reproducing every nuance of a motion picture image, the *Color Test Disk* (4) will test the applicability of the videodisk form for motion picture color preservation. For certain films, such disks may be the only feasible preservation medium available.

The *Color Test Disk* will serve an additional preservation-related function. The films it contains were printed in a variety of color processes: Technicolor, Magnacolor, Eastman Color, Anscochrome, and Cinecolor. The film prints will fade at different rates. By using the disk as a yardstick, the Library may be able to identify the processes which fade most quickly and establish preservation priorities.

The second motion picture videodisk (5) represents another aspect of preservation, perhaps better called restoration. The paper print collection dates from the very earliest days of film and film copyright. The Library's original copies of this historically important body of work are literally on paper rather than on film. The imagery is unstable in various ways, and the speed (frame rate) fluctuates. The transfer to videodisk involves sophisticated analysis of the footage, and frame-by-frame image correction.

Research Access

The disks' promise for improved research access varies from case to case. Interestingly, the pilot program disks which offer the least contribution to direct preservation will make the greatest contribution to research, and vice versa. The three still-image disks contain large numbers of items representing complete collections. They will serve researchers well, and will provide the best opportunities for testing. In contrast, the motion picture, teleproduction, and audio disks offer only a handful of items, and they will not serve researchers in an effective way. For example, there are only two television broadcasts on disk. This would be like having only two issues of the *New York Times* on microfilm. Such a microfilm could not be tested for research value in a reading room. Only mere chance would bring a reader into the room, seeking those particular items.

Disks with Still Images. For these disks, two significantly different retrieval methods are being tested. The Prints and Photographs Division system employs a microcomputer which will be linked to the disk player. A full description of the system is provided in a longer paper by Elisabeth Betz Parker to be published in the December 1985 issue of *Information Technology and Libraries.* The Motion Picture, Broadcasting and Recorded Sound Division stills disk offers access by means of a simple, alphabetical title index.

The Prints and Photographs Division microcomputer contains data records ("captions") offered to researchers by means of the BRS/Search (Bibliographic Retrieval System) software, a readily available commercial package. The captions—which may be thought of as abbreviated MARC (Machine-Readable Cataloging) records—list information about a picture, including the name of the creator, the title, subject terms, date of creation, copyright information, storage location of the original image, existence of copy negatives, and any additional information that may be available. Of course, they also identify the videodisk frame number where the picture may be found. They are *item-level* records; they coexist with *collection-level* full MARC records. This two-tiered database has provided an interesting model for consideration by other Library special collections. At this writing, about one-quarter of the captions has been prepared.

If a researcher wishes to locate the work of a particular photographer, a scene including a particular subject, the date of depiction, or any other aspect of an image likely to be mentioned in a caption, the system will search the database. This is like conducting a search for a book on the Library's computerized catalog. In the interim display system, the frame number must be keyed in by the user on the player's remote control, thus causing the image to be displayed. In the final, level three display system, the researcher will press a function key and the computer will automatically instruct the player to display the image.

The system also permits a researcher to look at pictures first, and seek captions later. One may browse through the images on the disk and, if interesting examples are found, instruct the computer to find the caption. In the interim mode, this search is accomplished by searching for the disk frame number, which is a part of the data record. In the final display system,

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the search will be performed automatically by pressing a function key.

The final setup for this system will test the overlay, or superimposition, of captions on still images. This is in contrast to a two-screen display system, with data on one screen and the image on the other. The advantage of the overlay method is that both the visual image and the text are displayed on a single screen. This not only integrates the data, but also reduces the amount of hardware required for a user station. The overlayed captions, of course, would only be displayed at the researcher's request. Two methods for overlaying will be tested: a method that uses the NTSC signal and an RGB ("red, green, blue") method which beams the text information directly onto the picture tube for greater clarity.

The disadvantage of the caption overlay is the risk that the combined text and image may be cluttered and the text hard to read. In addition, the low resolution of the television picture tube precludes the display of the entire data record. The testing will alternate between an equipment configuration which offers the overlay display and one which offers the two-screen display. An advantage of the two-screen method is that the text can be displayed on a high-resolution computer-type screen, which offers a larger number of readable characters, and which will not clutter the visual image. Both images can be consulted simultaneously.

The interim Prints and Photographs Division display system includes only an image printer; the final system will feature both an image and data printer.

The *Motion Picture Stills* disk contains groups of publicity photographs for about 6,700 motion pictures. A table of contents on the disk and in an accompanying booklet lists the titles in alphabetical order and provides their frame addresses; there is no computerized database. The booklet also contains all of the copyright notices from the original stills. The Library's motion picture collection is indexed by title (there is no full catalog with subject-term access) and this disk will offer researchers the stills in the same way. Access to the stills on the disk, of course, is greatly improved because search time is reduced compared to the time spent finding and pulling items stored in vertical files.

With this arrangement the hardware requirements are slight: only a player and monitor are needed. And this level one disk can be used with far less help than the more complex Prints and Photographs Division level three system, which depends upon some on-site reference staff assistance.

Disks with Motion Picture and Teleproductions. Videodisks containing motion pictures—whether produced by this project, by the motion picture industry for home entertainment, or by the Library in the future—will not have the substantial impact on access and use that the still-image disks have. Most videodisks of films contain only one or two titles. With disks containing tens of thousands of still images, finding one's place is a critical problem. With a disk containing a few film titles, the problem is one of finding the disk, not one's place on the disk. The retrieval issue is thus a cataloging issue. The disk may take the place of (or supplement) the cans of film, but both items are sought and retrieved from a general catalog of motion pictures in the Library's collection.

For the Library, the question with respect to research use becomes one of acceptability. To what degree will the image quality of a videodisk inhibit use? To what degree are features such as still-framing and frame searching desirable? In contrast to a fragile film print, a disk may be viewed repeatedly. Do researchers feel that the added value of repeated viewing makes up for lower image quality? The severely limited research scope of the two motion picture disks being created by the optical disk project prevents them from offering a solid basis for asking and answering these questions. But the topics are of interest and, although firm plans have not been made, there has been discussion of soliciting preliminary reactions to these questions from selected users.

The disk that contains selections from the turn-of-the-century paper print collection will explore the role videodisks can play with large bodies of archival material. Here a videodisk would not only preserve footage, but could also make material more accessible for cataloging as well as use. The early films disk will also experiment with the display of film exposed at frame rates which do not conform to today's norms. The frame rates for the paper prints vary, but tend to average from 12 to 18 frames per second, about half the rate of contemporary motion pictures and video. On one side of the disk each disk frame will represent two film frames. When played at the usual 30 frame-per-second playback speed for videodisks, action on the screen should appear more or less normal. On the other side of the disk, each film frame will occupy one disk frame. In order to represent action properly, a viewer will have to view this side of the disk with the player set for slow motion. This may cause a bit of flickering, but will allow twice as much footage to fit on the disk.

The comments offered in regard to videodisks of motion pictures generally apply to the disk with television broadcasts. Retrieval and access are accomplished by a general catalog and do not require within-disk searches.

The Digital Audio Disks. Digital audio disks can contain up to 70 minutes of program material; neither of the pilot program's two audio disks will contain a large

number of items. For reasons similar to those noted in the discussion of videodisks of motion pictures and teleproductions, the problem of access is a problem of cataloging. A good general catalog of the Library's recorded sound collections will enable a researcher to find an item.

The disk players, however, lend themselves to sophisticated automated playback. A music researcher, for example, might instruct the player to repeat a musical phrase again and again and thereby facilitate comprehension and transcription. The experiment may examine the potential of this capability in a limited test.

The low audio storage capacity of compact disks is a drawback for an institution with vast collections of sound recordings, and the Library will continue to experiment with other ways to preserve sound recordings on optical disks. Discussions are under way concerning testing a specially formatted videodisk that offers high audio capacity, albeit with a limited frequency range. Such a format may be suitable for some of the Library's historical collections.

Evaluation Testing

Program Evaluation. The experiment will be evaluated by a combination of informal and formal techniques. The most important informal evaluation will come from the reference staff. These librarians work with the patrons who use the disks, and they are perfectly situated to observe how well the system performs. In addition, they can compare this performance with their prior experience with the same collections.

The formal evaluation will focus on the richest testing opportunity: the system in the Prints and Photographs Division Reading Room. The evaluation will employ questionnaires and interviews with selected patrons and reference staff. A slight amount of data will be derived from user tallies collected by the display system's computer.

Technical Evaluation of the Disks. The Library's Preservation Office will test the project's disks to try to determine the likely life of the disks and identify preferred storage environment and media.

It is worth noting that analog-recorded information suffers generation loss each time it is copied. This is in contrast to digital information, such as that on the sound recordings listed above and on the text-image recordings produced by the print project of the Optical Disk Pilot Program. The implication of generation loss is that the *mastering materials,* particularly the videotape "premaster" and the disk master itself (on a glass base), must be protected in order to permit recreation of a disk. The Preservation Office plans to test mastering materials as a key part of its effort.

Dissemination

The Library of Congress hopes that the Optical Disk Program will serve as a model for other institutions who seek practical solutions to problems of access, security, collections control, and preservation. The program will disseminate information by staging presentations and demonstrations for Library staff and interested outsiders, and by preparing publications and news releases to communicate with a broad audience. At this writing, about 1,000 visitors have seen demonstrations of the Prints and Photographs Division system. Within the limits of copyright arrangements, and after completion of the pilot program, the Library hopes to find ways to permit other libraries and research institutions to share some of the disks and data.

—Carl Fleischhauer

Orwell *(Continued from page 334)*

following papers: "What Orwell Really Wrote" by Peter Davison; "Orwell the Man" by Jenni Calder; "*Nineteen Eighty-Four:* Politics and Fable" by Denis Donoghue; "The Englishness of George Orwell" by Peter Stansky; "Not One of Us: George Orwell and *Nineteen Eighty-Four*" by Alfred Kazin; "*Nineteen Eighty-Four:* A Novel of the 1930s" by Jeffrey Meyers; "The Reception of *Nineteen Eighty-Four*" by Bernard Crick; and "Orwell's Legacy" by Nathan A. Scott, Jr.

In addition to the scholarly and critical papers, the volume contains "A Selected List of References" compiled by Marguerite D. Bloxom of the Library staff.

Those who have read *Nineteen Eighty-Four* recently for the first time will find the papers rich in literary, political, and historical explication; and those who already know it well will be surprised by the new insights and perspectives the papers offer.

The book is for sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402, for $3.50 (S/N 030-000-00171-1).

Recent Court Decision

The Court of Appeals for the District of Columbia Circuit recently affirmed the District Court's decision, favorable to the Library, in a case involving alleged national origin discrimination. (The District Court's decision was reported in the LC *Information Bulletin,* June 11, 1984.)

(Continued on page 340)

Meetings and Events Around the Library

Monday, November 18

☐ An Evening of Poetry and Music featuring composer Hugo Weisgall and poet John Hollander. Coolidge Audiorium, 8 p.m. For tickets, call (202) 287-5502 after 9:30 a.m. on Tuesday, November 12.

Tuesday, November 19

☐ "Polish Culture in the United States," Magdalena Gilinsky, American Folklife Center. Special Interest Group on Ethnic Resources. LC Professional Association. Room LM 642, 12:10 to 12:40 p.m.

☐ Open Reading of Poems on Autumn. Special Interest Group on Poetry. LC Professional Association. Room LM 403, 12:10 to 12:40 p.m.

☐ Author Doris Grumback will read from her works. Coolidge Auditorium, 8 p.m. No tickets are required. Admission is free.

Monday, November 25

☐ Garrison Keillor will read from his writings. Coolidge Auditorium, 8 p.m. For ticket information, call (202) 287-5394.

Tuesday, November 26

☐ Author William Golding will read from his works. Coolidge Auditorium, 8 p.m. No tickets are required. Admission is free.

☐ "The Architecture of Eugene Emmanuel Viollet-le-Duc," Ford Peatross, Prints and Photographs Division. Special Interest Group on American Studies. LC Professional Association. Room LM 403, 12:10 to 12:40 p.m.

☐ "Adverse Action Procedures" (the second of two talks), Margaret Cox, assistant counsel for Personnel. Special Interest Group for Managers. LC Professional Association. Room LM 403, 12:10 to 12:40 p.m.

The Mary Pickford Theater

Among the current ongoing series are **Before *Rashomon:* Japanese Film Treasures of the 30s and 40s,** and Kevin Brownlow and David Gill's ***Hollywood*** series on silent filmmaking.

To make phone reservations, no earlier than one week preceding a screening, call (202) 287-5677, Monday through Friday, 8:30 a.m. to 4:30 p.m.

Court Decision *(Continued from page 339)*

The appellant applied for a position four grades higher than the one he occupied. His application was rejected because he had not fulfilled the time-in-grade requirement. He contended that his nonselection was discriminatory on the basis of his national origin and that the Library further discriminated against him when it failed to waive the time-in-grade requirement. As had the District Court, the Court of Appeals found that the decision of the personnel officer to reject the staff member's application was legitimate and nondiscriminatory, and that the selectee was better qualified, in any event. Considering the argument and evidence that some waivers had previously been granted staff members, the court stated, "The decision whether to waive the time-in-grade requirement, however, necessarily involves the exercise of agency discretion and depends upon the particular circumstances of each case. The fact that the Library refused to waive the time-in-grade requirement for (the staff member) does not establish or suggest that such action involved discrimination against him because of his national origin."

It should be noted that the personnel decisions in this case were based on a policy statement on time-in-grade previously in force at the Library. Since that time, the Library has promulgated regulations which set forth time-in-grade procedures and requirements with greater specificity. (*Iftikhar v. Boorstin,* CADC, October 4, 1985.)

Renovation Moves

The Catalog Management and Publication Division is relocating from the Adams Building (Second Floor) to the Jefferson Building (Upper Decks, A, B, D, 37, and 38) on November 8, 9, 15, and 16.

ISSN 0041-7904 *Key title:* Library of Congress information bulletin